462 Many other home duties may oblige the woman to leave the
511 fields at noon; her head still laden with her basket, she may
356 go to the swamps, near by, and dig out a store of black clay
317 (bompfi). She comes back, mixes the clay with the fresh dung which she has taken from the oxen kraal, and, spreading this mixture with her hands, smears the floor of the hut. This work is called *sindja* (Ro) or *kopola* (Dj.). Dust and vermin will at once disappear under this plaster of black earth, which will dry in a few hours time. Woe to the woman who has not put enough dung in this novel kind of cement! The floor will crack. The clay will shrivel and, when people walk on it, it will crumble into dust! The work will have to be done all over again two or three days later. But if the clay is of good quality, it will harden and last at least a week, the more so as neither wooden shoes nor nailed boots will spoil it.

462 Another woman will go with her primitive axe in search of
511 dead wood. She makes a bundle which she ties with grasses,
313 strengthening these grasses by entwining them with small
284 twigs (1). On returning to the village, she throws her burden on to the ground, before the door of her hut, with the exclamation: "Hu!"

462 Others go to their storehouses, the small huts on poles, where
511 mealies, monkey nuts in their husks, millet and sorghum are kept.
343 They take what they need from these stores (tshaha) by lifting up
252 the roof of the little hut, come back and empty the mealies into the
516 mortar, whilst a friend rubs off the grains from the ears of millet or shells the monkey nuts. Two or three women seize their pestles and begin to pound, in measured time, the bottom of their mortars: Gu-gu-gu-gu. Quite a long way off, on the other side of the copse, this pestle song can be heard, resembling the noise of the flails when corn is threshed in the barn. And the busy women stream with perspiration! This method of crushing the mealies in an erect position, by a vigorous up and down movement of the pestle in

284 (1) Men, when they fasten a bundle with a string, make a knot (ba fundju) whilst
313 women twist it with a little stick (sulela hi linhi); when a woman ties a knot, the two ends of the string will be at right angles to the string, whilst when a man makes it, the ends will be parallel with it. (Mboza).

the male at once starts again from the top; thus the friction continues without an interval. The motion widens the notch in the female to such an extent that the male penetrates and begins to burn it : the ashes find their way out by the lateral notch ; a little dry grass has been placed there and soon begins to smoulder. An expert obtains fire after six or seven consecutive frictions, especially when using bulolo. 372

Embers are kept burning as far as possible the whole night in the fire-place. Should they however have been allowed to go out, the mistress of the kitchen will send her daughter to the neighbouring hut or village to fetch a glowing cinder. This is called *ku woka* (1). The ember will be carefully carried in a sala shell or occasionally in a big snail shell. There is a characteristic rule to be observed in the woka operation. It must generally always be performed by the same person. If two women go to fetch an ember the same day from two different villages, the first must spit upon the ember of the second and extinguish it, because it is a taboo to have in the same village two fires obtained from two different sources. The act of spitting on one of the embers will "remove misfortune (susa khombo)."

Salt, also an object of primary necessity in culinary art, has always been known to the Thongas, as far back as can be remembered ; the name *munyu* (mu-mi) is a genuine Bantu word. Natives can procure it in three different ways : by gathering dried salt on the lagoons near the sea (wolela sole), and in the pans (salt pans) on the mountains (Zoutpansberg), or, when salt is not deposited on the soil, they take salted earth, put it into a conical basket and slowly pour water upon it : this percolates through into a pot, carrying the salt with it, and the solution thus obtained is evaporated. See the adjoining reproduction of a photograph, taken in the extreme North East of the Transvaal, by the Rev. P. Rosset. A third way of obtaining salt is from a certain Composita plant which is wide-spread in the plains of the Low Country ; it is burnt and its ashes washed in order to extract the 263 317 259

(1) *Woka*, from the same root as *wora*, to warm oneself at the fire and *wosha*, to roast meat.

263 small amount of salt it contains! This is a long process attended
317 with very unsatisfactorily results. During the Anglo-Boer war,
258 Natives round Leydsdorp reverted to it as all the stores were closed and no salt was procurable.

Salt manufacture, Northern Transvaal. *Phot. P. Rossel.*

Nowadays Native manufacture of salt has entirely ceased. The beautiful glistening white article has advantageously replaced the greyish, blackish mixture of former times.

II. *Food.*

252 It is not an exaggeration to speak of a culinary art amongst
581 the Thongas. They give great attention to cooking. Of a woman who knows how to cook well, it is said: "Awa hisa" "she burns;" not that she lets the sauce burn, but this expression corresponds to the French "cordon bleu." A girl who "hisa" will have more chance of being "lobola" than another.

252 This importance given to cooking explains the great richness of
192 the culinary vocabulary. Every variety of dish or of culinary process has its particular name, and to master all these terms